THE ART OF ENAMELING—*Continued*

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Stick to your aim. The constant changing from one thing to another is fatal to success. You have chosen the Field of Applied Arts. Stick to it eternally and everlastingly. The grass in a far pasture may look greener but you would find in it many weeds and thistles, steep hills and deep gullies, that are not apparent from a distance.

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Plate 1: Leaf Forms

I have devoted the first plate accompanying this lesson to leaf forms. The leaves pictured are ones that you are familiar with and will give you enough of a variety to undertake the designing of many subjects pertaining to plant form.

I want you to study the construction of these leaves and make a mind picture of them. When you have a good idea of their different shapes, then make little sketches of each one of them. This will give you practice in free-hand drawing and train you for the more difficult problems you will encounter.

I might mention that this manner of drawing from observation is the method used by Japanese artists, whose decorative sense is so keen as to rarely fail in its judgment and conception of nature, whether applied to plant form, animal or bird life.

It is not necessary to submit Plate 1 for criticism, but if you should enamel it and submit it for criticism, be sure to outline the various forms in black. Indicate the markings in the flowers and leaves with a fine black line. The other four plates should be sent in.

Plate 2: Conventional Forms

All of the motifs shown on this plate are conventional and based on symmetrical construction. They are simple in shape and form and yet effective when a small decorative design is desired.

Figure 1 is the conventional representation of the flowers of a squash flanked by two leaves. You will note that I have taken advantage of the tendril, which is characteristic of this particular growth and have made it a prominent part of this small composition. The previous training you have acquired through brush practice will facilitate the execution of the flower, leaves and stems. The tendril will afford the problem of rendering a spiral form.

You will paint each form composing this design according to the color numbers given on the original plate. The forms represented in black will be indicated in that color. A thin outline of black will play an important part in the rhythm of this pattern.

The other figures on this plate will be given the same treatment for all of their particular forms and will also be outlined in black.

"Let everyone ascertain his special business and calling, and then stick to it if he would be successful."—Benjamin Franklin.

Plate 3: Bread Board and Knife

Now we come to a simple design applied to a useful article; a Bread Board and Knife. These are two very ordinary articles of every day use, but I want you to appreciate how attractive they become by the addition of a simple design, carefully rendered. I want you to note, also, how the design conforms *with* the shape of the article itself.

In selecting a design I kept in mind the shape and form of the space to be decorated. It would not do to have a decorative border

all around the board inasmuch as through its use it would be defaced or destroyed through continuous cutting. This left only the ends to be decorated. A design of small covering surface was required. I drew the design on one end of the board and traced and transferred it on the opposite side.

On a circular board care must be taken to place the motifs exactly opposite each other. This is not difficult to do. Find the center of the board and draw (guided by a ruler) a faint line straight across the board. Transfer your design at one end of the line (allowing it to divide the motif squarely in two), then transfer it, likewise, at the other end of the line. These motifs should not be exactly at the edge of the board. A border of about one inch should be left around it. You will find that many decorative effects are based on the principle of symmetry and balance of forms.

A compass may be used for making a circle. If it is put in with a pencil it should be gone over immediately either with black enamel and a brush, or with a pen and India ink. If the latter is used the board will have to be varnished after the enamel is thoroughly dry. After outlining the circular border, fill it in with the color called for. The compass listed in your *Fireside* catalog has an ink attachment.

I do not know of any other arrangement that is easier to develop than a design in perfect symmetry. From a labor saving standpoint it is the thing, for only half of the motif has to be drawn, and when traced and transferred to the opposite side, it is an exact duplicate of the former.

The butterfly furnishes us with a fine example of symmetry, but there are thousands of examples in nature just as illustrative, whether in animal or plant life.

Insects, flowers, leaves, even seeds if rightly studied will prove a great help to the designer and provide him with a wealth of ideas. The problems that you encounter in designing are sometimes intricate, and your imagination must be brought into play to carry you through. By study and practice and a knowledge of the fundamental principles of designing, you will gradually work up problems that you gauged beyond your reach at this, the early beginnings of your career.

The flowers are to be worked in orange and the leaves in normal green. The edge of the bread board should be enameled in yellow or blue, and the border line in black. The handle of the knife should be given a preliminary coat of ivory or white enamel, and when dry the design should be painted in the same shades as the design on the board. A border of blue at the top and bottom of the handle will give it an attractive touch of color.

In decorating a wooden bread board it is well to give the entire board a coat of shellac first of all. (Either white or orange shellac will do.) After it has dried (which will be in about one hour) the design may be traced on and colored. It would be, however, an unnecessary expense to give a primary coat of shellac to the practice boards. Remember to outline all the forms of this design.

Veins, etc., may be put in with black enamel and a brush or with India ink and a pen after the enamel has dried. If you will watch your copy carefully you can, no doubt, put these in free hand. Otherwise you can use light carbon paper to trace in the veins.

Plate 4: Jardiniere

Demonstrating the beauty of simplicity in design is this small jardiniere for the table. Chaste in line, unpretentious in color, banded in pleasing colors, this article will prove decorative and unusually attractive.

You will paint the body of the jardiniere in white or ivory enamel; this will form a background on which to apply the design. Allowing twelve hours to dry, you will then trace the design and bands, using carbon paper and proceed to decorate.

For large surfaces to cover with enamel, two thin coats of enamel will be better than one thick coat in obtaining a smooth surface, for, it must be remembered that a clean, smooth finish must be sought in novelties.

"You will never make your life count for much until you at least try to find yourself. In order to do this you should put yourself in the most favorable position for self-discovery."

The conventional rose in the center will be worked in pink (No. 16), and the leaves and lines forming the stems in green (No. 2). The band at the bottom will be painted in blue (No. 14). You may outline this design or not as you wish.

In decorating an actual jardiniere you would color the inside as well as the bottom.

Plate 5: Tray

Decorative and useful is this enameled tray. In this design I have gone a step toward realism; you will *notice* that the lily motif in the center has been treated in more realistic fashion than any of the designs you have already painted.

The tray itself may be painted in light gray. Allowing this coat to dry for twelve hours, you will then trace the design itself and the frieze and the band at the outer edge. The flower will be painted a pure white and outlined in green. Spotting of yellow will form the stamen in the flower. Black outlines improve this plate and should be applied wherever there are black lines on the design on page 15.

Decorating Metal Novelties

Among the popular novelties on the market are metal castings. They are effective, sell at good prices, and yet are easy to decorate. One of three methods may be used in their decoration: (1) enameling, (2) polychroming, or (3) oil painting. As the first requires less technical skill and is very effective, I would advise you to use it. After you have completed Lesson XXIX you may do polychroming.

The following method should be employed in enameling: 1st, give the entire article a primary undercoat of some light neutral shade, such as gray, ivory, or white. This serves to soften the occasional sharp edge

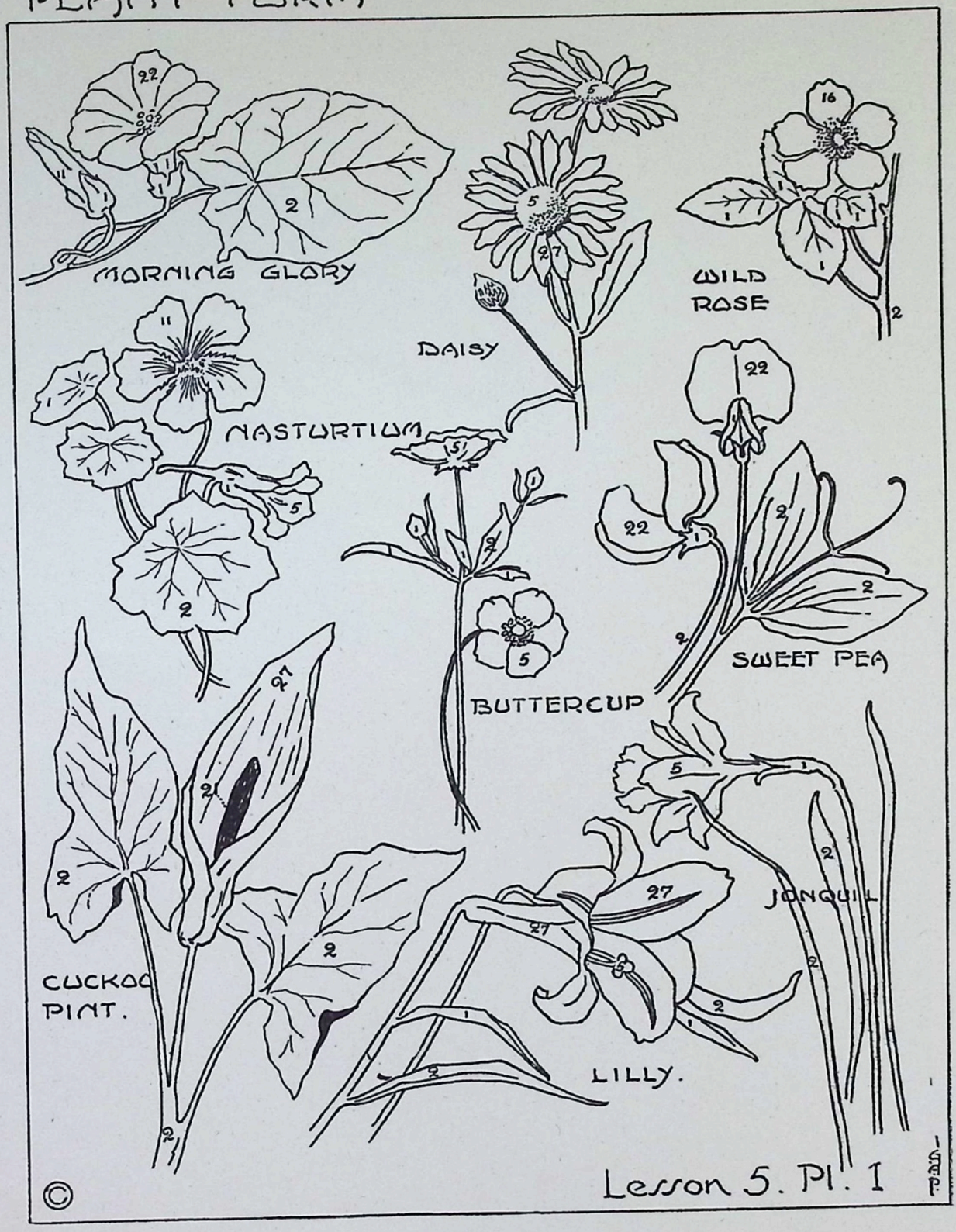
one finds on metal castings; 2nd, with your design, which is sent with each article ordered, before you paint in the various colors called for. The contour of the object will be of such help in guiding you that it will be unnecessary to trace on the design. The larger of the two small brushes included in your outfit is a convenient size for general use. If you desire to add any high lights, shadows, or other additional touches, you may do so either just before the article has completely dried or afterwards.

Designs for aluminum trays or metal candy boxes may be put in with enamel and either of the two small outfit brushes. No special process is necessary. The tracing may be done over carbon paper. See that your enamel is not so thick as to show brush marks, and do not work with two full a brush. Untidy work—which no one will buy—would result. Work slowly and carefully, keeping in mind always that neatness is the prerequisite of all salable, acceptable work.

It is not necessary to submit the actual articles for this lesson. Instead, submit each plate, except the first, worked out on practice board.

Gabriel André Petit

PLANT-FORM


MORNING GLORY
DAISY
WILD ROSE
NASTURTIUM
BUTTERCUP
SWEET PEA
CUCKOO PINT.
LILLY.
JONQUIL
Lesson 5. Pl. 1

CONVENTIONAL FORMS



Fig 1

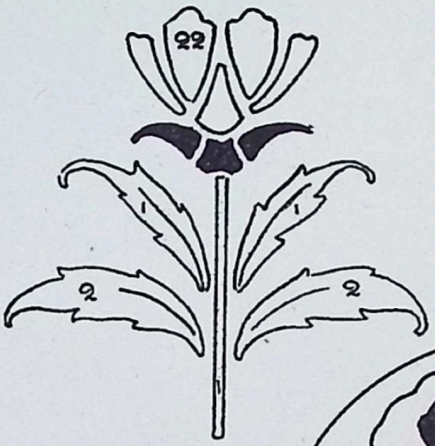


Fig 2

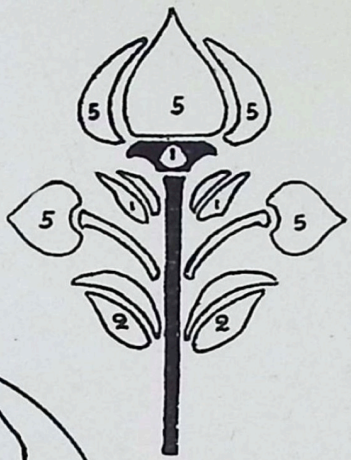


Fig 3

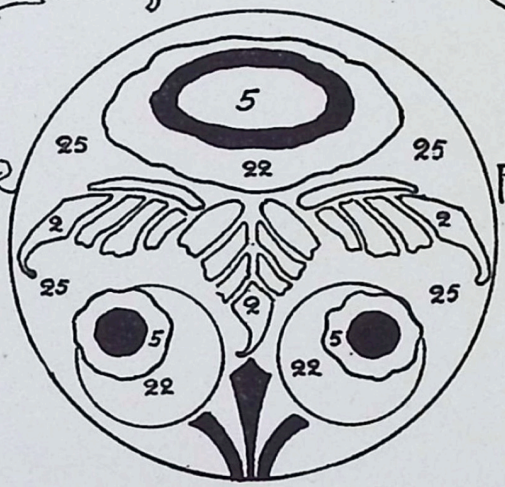
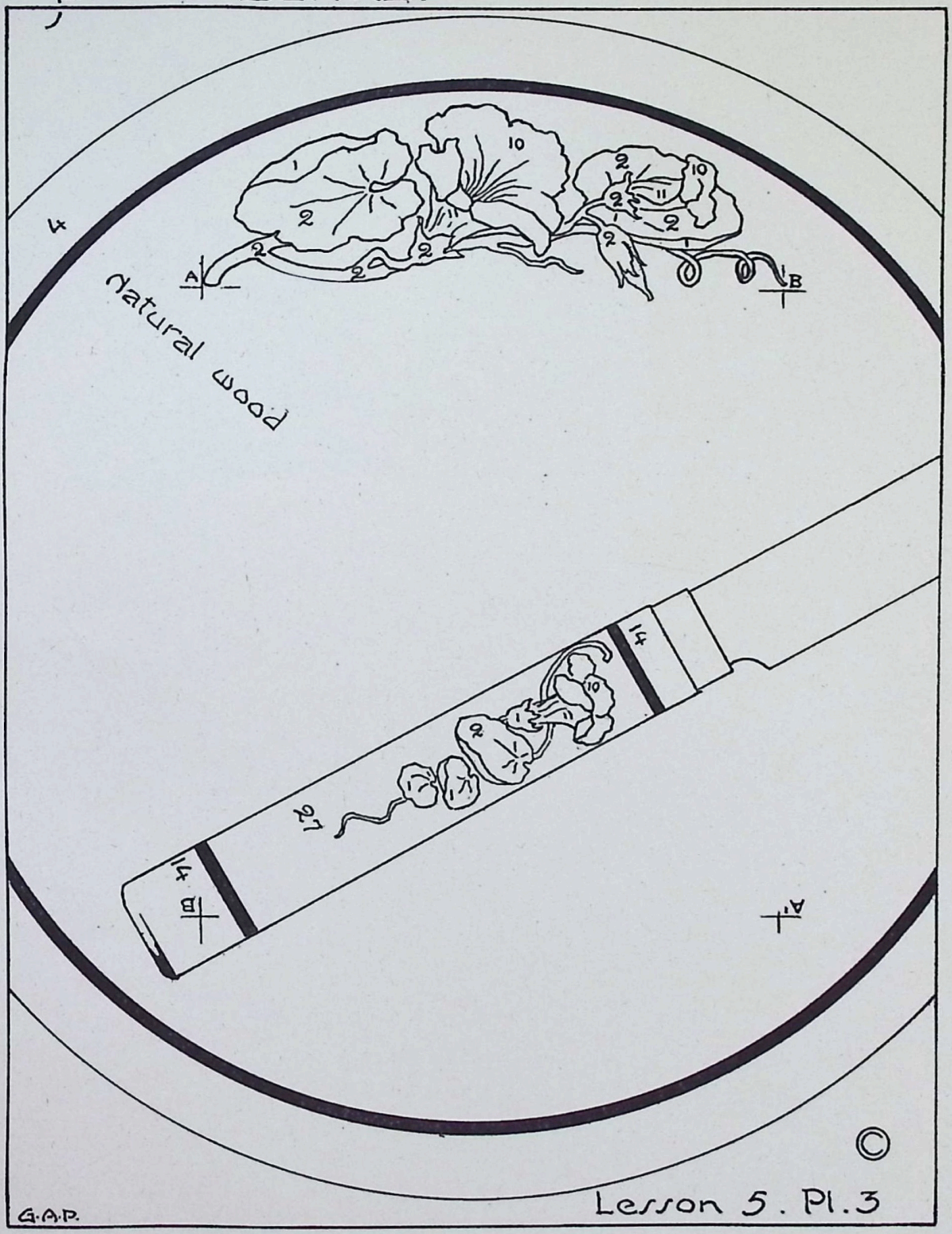


Fig 4

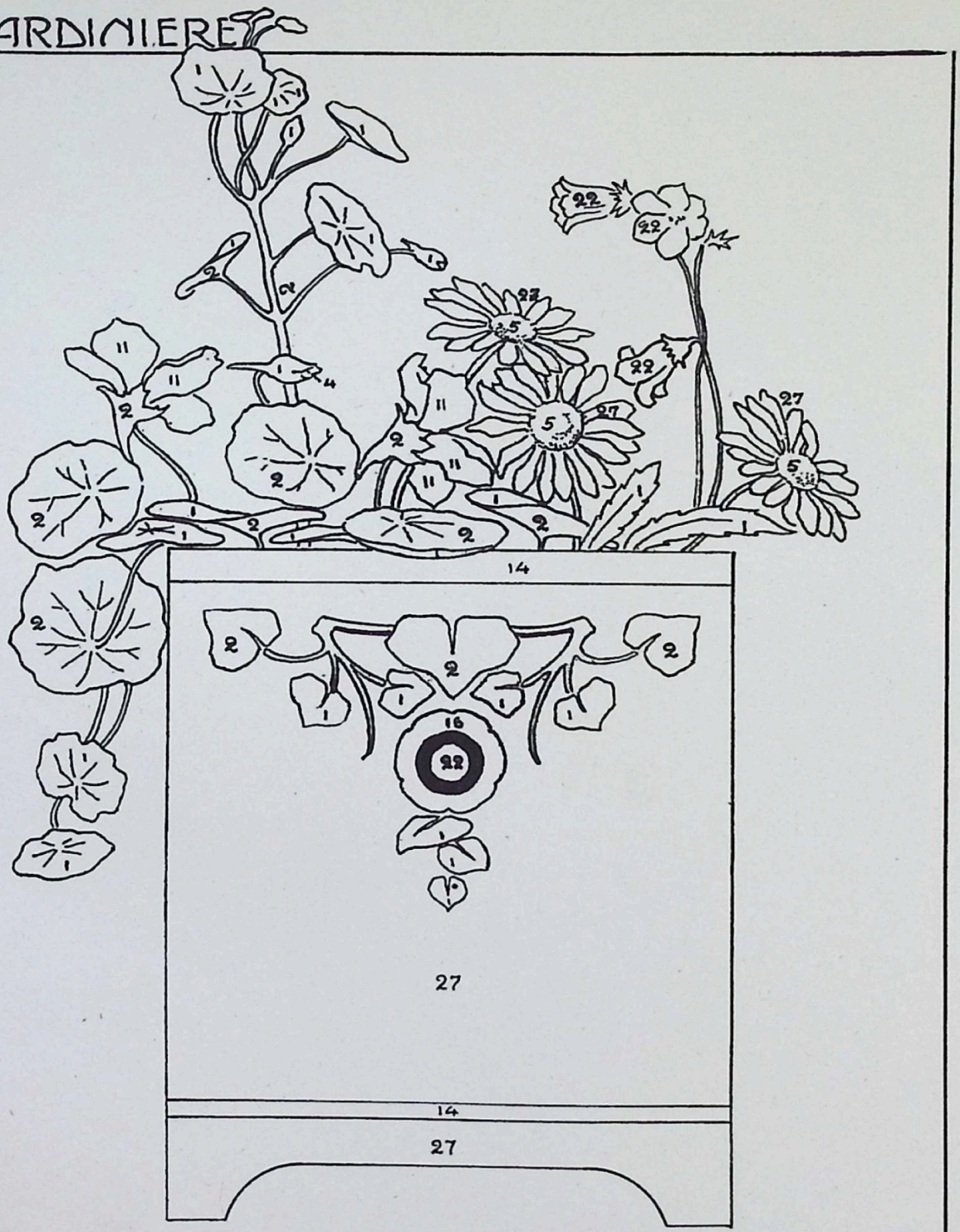
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Lesson 5. Pl. 2. ©

BREAD-BOARD.



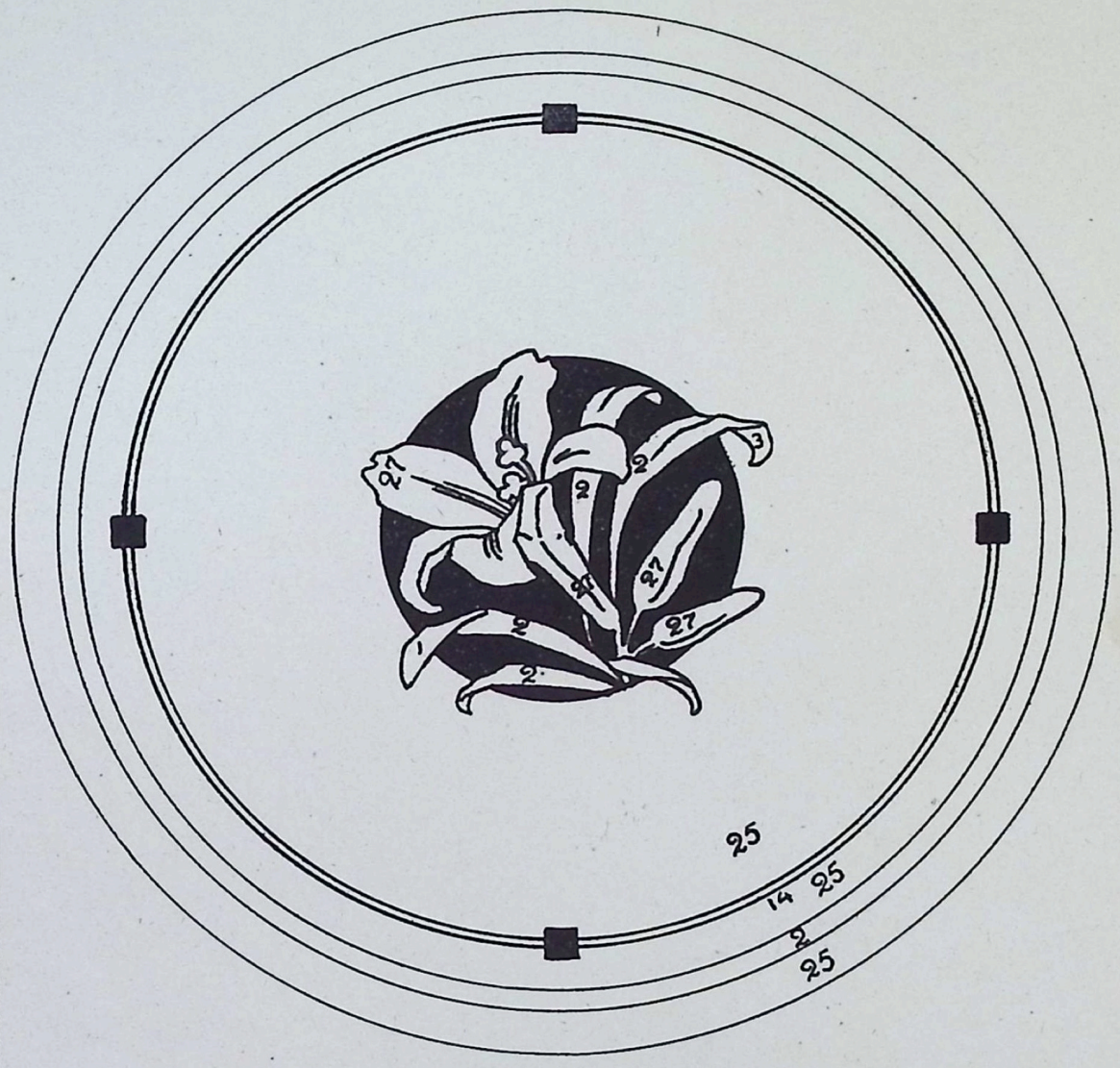
JARDINIERE



© Lesson 5. Pl. 4

G.A.R

TRAY



normal grey background
blue & green stripes

Lesson 5
Plate 5
©

G.A.P

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